Artist Statement

As an artist, intuition has always been my steadfast guide, a trustworthy companion that has accompanied me through over five decades of refining my artistic skills and enriching my art historical knowledge. From the very beginning, it has been the spirit that drives me to create honest archetypal images, timeless echoes that resonate with fundamental human truths. In selecting subject matter, I delve deep, peeling back the layers of cultural constructs to uncover my inner truth. This process of creation flows through a divine channel, echoing Socrates' life led by the dictates of his daimon*. It is a journey of essence, seeking to lay bare the purity of thought and emotion.

A particular scene speaks to me based on how its color palette, balanced composition, and overall presentation resonate with my gut feeling. This connection between optical reception and intuitive response determines my artistic engagements, creating a dialogue through visual harmony. I draw immense inspiration from the enduring legacy of human creativity, tracing back 30,000 years**. The philosophical insights of Plato, who defined art as mimesis*** or imitation, deeply influence my understanding of representation and replication. Additionally, the Fayum funeral portraits****, painted with encaustic on panel, are an historical touchstone of my work. The use of beeswax not only speaks to a rich artistic tradition but also underscores its pivotal role in sustaining a balanced ecosystem.

My technique is a fearless exploration of a collective toolbox, blending traditional methods with innovative approaches. This fearless practice, imbued with historical reverence and personal insight, defines the uniqueness of my art. It is a tapestry woven from diverse threads, each piece a testament to an ongoing quest for authenticity and expression. In essence, my work is a continuous journey, led by intuition, enriched by history, and inspired by the timeless endeavor of human creativity. Through my art, I strive to capture the universal and the personal, creating a space where past and present, seen and unseen, converge.

*Plato, The Apology of Socrates, 399 B.C.E. **University of Basel. "Neanderthals were the world's first artists, research reveals." Science Daily, 21 November 2023. ***Plato, The Republic, c. 375 B.C.E. ****Metropolitan Museum of Art, Fayum portraits, first to third century C.E.

“The secret of seeing is, then, the pearl of great price. If I thought he could teach me to find it and keep it forever I would stagger barefoot across a hundred deserts after any lunatic at all. But although the pearl may be found, it may not be sought. The literature of illumination reveals this above all: although it comes to those who wait for it, it is always, even to the most practiced and adept, a gift and a total surprise… I cannot cause light; the most I can do is try to put myself in the path of its beam. It is possible, in deep space, to sail on solar wind. Light, be it particle or wave, has force: you rig a giant sail and go. The secret of seeing is to sail on solar wind. Hone and spread your spirit till you yourself are a sail, whetted, translucent, broadside

to the merest puff.”
Annie Dillard, Pilgrim at Tinker Creek

The inner world is the world of your requirements and your energies and your structure and your possibilities that meets the outer world. And the outer world is the field of your incarnation. That’s where you are. You’ve got to keep both going. As Novalis said, 'The seat of the soul is there where the inner and outer worlds meet.”
Joseph Campbell, The Power of Myth